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Atlanta Landmarks, Inc.

FOX THEATRE BUILDING ■ (404) 892-1399 ■ ATLANTA, GEORGIA 30308

August 3, 1976

Mr. Boisfeuillet Jones
Managing Director
Joseph B. Whitehead Foundation
210 Peachtree Center Building
230 Peachtree Street, N.W.
Atlanta, Ga. 30303

Dear Mr. Jones:

Enclosed is our proposal asking for Foundation support to get what is essentially a capital fund drive off the ground to Save the Fox. While we realize that you might not want all this information, indeed you may not want any of it, we feel a proposal this size warrants a complete exposition of the facts.

We have hoped for major help from your Foundation organization since we began trying to Save the Fox. We have presumed that you would not consider us until the Fox was operating successfully on a basis that could be sustained. We believe that a major Foundation commitment at this time would stimulate more support from other sources than it would later.

A major Foundation grant to save the Fox would represent money used very efficiently. We are trying to save the Fox for \$1.8 million plus interest. To replace this elaborate facility, if the quality and craftsmanship could be found, might cost \$20 million. If the Fox is demolished, Atlanta may soon need to build another auditorium of similar size. Even a facility of greatly inferior quality will cost many times \$1.8 million. Of course, the Fox means more to Atlanta than just a fine auditorium complex.

The financial statements in this proposal were prepared under the supervision of our treasurer, Harold Stokes, of Peat Marwick Mitchell Company. We expect to have an audit in September. We believe these statements show that the Fox can always pay its own operating expenses. In connection with this, only one member of our staff is a volunteer. The operation and maintenance of the Fox quickly moved beyond the use of volunteers after we reopened last October.

Please let us know if you would like to meet with us or have more information. We would particularly like to show you around the building, even though you may have seen it many times. A fresh look may reveal many things you have forgotten or never noticed.

Very truly yours,

Atlanta Landmarks, Inc.

THE SAVE THE FOX MOVEMENT

In the Fall of 1974, it was announced that Southern Bell Telephone and Telegraph Company had entered into contracts for the acquisition of the Fox Theatre Building and some adjacent properties with the purpose of demolishing the theatre and constructing an office building on the site. After the expression of considerable public sentiment against the Fox demolition, as evidenced by a city council resolution, numerous protests from civic groups, and a petition with over 150,000 names, Mayor Maynard Jackson, Southern Bell and the other parties to the contracts announced an eight month moratorium on the issuance of a demolition permit. The purpose of the moratorium, announced September 10, 1974, was to give any interested party an opportunity to purchase the properties, of which the theatre was a part, for \$4,250,000. This interested party would also need to show a plan for saving the Fox. The Fox's owners, Mosque, Inc., and Southern Bell saw this as a gracious way of disengaging from the situation, and they encouraged the moratorium. A copy of the City Council's resolution is attached.

Atlanta Landmarks had been founded that summer and was chartered not only to save the Fox, but "to preserve, restore and maintain landmarks, buildings and other structures in the City of Atlanta or elsewhere in the State of Georgia which have historical or cultural value." The founders of Landmarks had long been concerned that Atlanta had too little regard for the preservation of historic buildings, and their ambition has always been to preserve more than just the Fox. Landmarks was founded through the leadership of Arnall T. "Pat" Connell, Joe Patten, Bob Van Camp, and Robert Foreman, Jr. Among the original trustees were William Allison, James H. Finch, Franklin Garrett, Grace Hamilton, and Preston Stevens, Jr.

Landmarks soon became the principal group trying to acquire and save the Fox in response to the moratorium. Landmarks persuaded Southern Bell to separate the Fox from the larger land package, so that the Fox itself could be acquired for \$1,800,000. Then it was decided that Landmarks would acquire \$1,800,000 worth of property on West Peachtree Street and Third Street which property would be exchanged with Southern Bell for the Fox Theatre Building. The five major Atlanta banks agreed to lend Landmarks the money for this provided that the shareholders of Mosque would guarantee the principal of the loan, and that Southern Bell would guarantee the interest. Under this arrangement, the Mosque shareholders retained their role as the one willing to demolish the Fox if Landmarks should fail--a role that neither Southern Bell nor the banks were willing to assume.

The principal of the note extended to Landmarks is due June 25, 1978, and interest payments, figured at the Trust Company Bank's prime rate, are due each calendar quarter until then. The first interest payment was not paid until it came due on the anniversary of the loan, June 25, 1976. Thus the first interest payment was \$131,812, and each quarterly payment hereafter will be about \$33,000. Should Landmarks default on any interest payment or

the principal payment, the building reverts immediately to the Mosque shareholders, who are ABC Southeastern Theatres, the Georgia Theatre Company, and Storey Theatres. As a condition of guaranteeing the loan for Landmarks, the Mosque shareholders secured a demolition permit from the City Council that would be used if the Fox reverts to them.

The consummation of Landmarks' purchase of the Fox involved lengthy and complex negotiations, and only through the cooperation of numerous parties was success achieved. Among those deserving special mention are the law firm of Alston, Miller and Gaines, representing Landmarks, and Adair Realty, who assembled the land package on the Fox block which was exchanged for the Fox. Southern Bell worked tirelessly to disentangle itself from what many considered a major public relations blunder. Once public opinion about the Fox became apparent, they were most cooperative and generous with the preservationists. If the purchaser of the option on the Fox had been less public spirited, Landmarks' purchase might not have been possible and the Fox might well have been lost.

Landmarks' purchase of the Fox was preceded by considerable study and management planning. In early August, 1974, the Georgia Department of Natural Resources commissioned the well-known consulting firm of Hammer, Siler, George Associates to prepare a feasibility study. Working with the Department's Fox Theatre Advisory Committee, the 129-page "Economic Reuse Potentials, Fox Theatre" report examined the history of historic preservation activities, the reuse of similar theatres, the Atlanta entertainment market, and the financial prospects of the Fox under a proposed new management. (The complete study is available from Atlanta Landmarks.) Among the report's findings:

In recent years of historic preservation, private business interests and public officials have begun to rethink the economics of historic preservation, and the concept of adaptive reuse has developed.

Four major theatre restoration experiences are significant precedents for the Fox--Powell Symphony Hall in St. Louis, Heinz Hall for the Performing Arts in Pittsburgh, Orchestra Hall in Detroit, and the Ohio Theatre in Columbus.

Although Atlanta has a number of auditoriums, there is a discernible void for a specific type of facility such as the Fox. Existing facilities do not provide the combination of acoustic quality and stage arrangements combined with adequate seating capacity that the economics and aesthetics of certain entertainment events require.

The Civic Center--Robert F. Maddox Auditorium--is the only facility comparable to the Fox in seating capacity. However the acoustics and sight lines leave much to be desired. In any case, this auditorium is booked about 200 days a year--virtual capacity in prime time.

The Memorial Arts Center's Symphony Hall has excellent acoustic and aesthetic qualities. Its capacity of 1,800 seats, less than half that of the Fox, makes it very suitable for the Atlanta Symphony Orchestra. However, its limited capacity means it is incapable of generating enough ticket sales to host many expensive shows. Moreover, Symphony Hall is also booked to virtual capacity.

The Atlanta market area which the Fox would serve had over 1.8 million people in 1975 with an average household income of \$18,200. By 1985, this area is projected to have 2.8 million people with an average household income (constant dollars) of \$23,800. Thus the Fox will be needed even more in the future.

Revenues to the Fox would include direct event profits, concessions, retail store rents, and office space rent. The Fox should be able to operate as a viable and self-sustaining unit if debt service and property taxes were eliminated. Projected for the first year of operation were 189 performances with a paid attendance of 295,200 persons. Competent management would be necessary.

A significant economic benefit of the Fox reuse would be to anchor the local area from slippage into accelerating financial erosion and to stimulate additional investment in the area in the long run. Moreover, the Fox serves as a major tourist attraction in the heart of Atlanta and strengthen the inner city.

When Landmarks acquired the Fox, the Trustees hired a manager and staff to operate the facility. In order to bring in as many high quality attractions as soon as possible, Landmarks also entered into a contract with two highly reputable theatre management companies, Theatre Now Incorporated of New York and Marquee Enterprises of Chicago and Los Angeles. These companies have arranged many successful events for the Fox as they do for other major theatres outside Atlanta. Among the events they have brought us have been Van Cliburn, Andy Williams and Harry Belafonte. Because of their demonstrated expertise at booking such outstanding attractions, we plan to continue using them.

Because of the unique features of the Fox Theater (in particular, its excellent acoustics, the extremely versatile stage facilities and the famous Fox Theatre organ) a few organizations are hoping to make the Fox Theatre their "home". This list includes the Atlanta Boys' Choir, the Southeastern Chapter of the American Theater Organ Society, the William Noll Chorale, and the Atlanta Ballet Company. These groups tend to feel that the Fox is the only local facility which is totally suitable for their activities. This view was substantiated last December by the success of the Atlanta Ballet which attracted 19,670 people to five SRO performances of The Nutcracker. In 1974, less than 12,000 people saw the same show in seven performances at Symphony Hall. The Ballet received a great deal more revenue while bearing the cost of fewer performances, and the net profit exceeded \$30,000. Thus the Fox has dramatically improved the Atlanta Ballet's prospects for the future.

Thus Saving the Fox² involves not only the future of one facility, but that of several important performing arts groups as well. And the fact that such groups have picked the Theatre as the best place to conduct their activities emphasizes the value of the building as a truly broad public resource. In the same way that the City needs performance facilities such as the Memorial Arts Center, the Civic Center, the Municipal Auditorium and the Omni, it also very definitely needs the unique performance features found only at the Fox.

Having acquired all of the land on the "Fox block" except the Theatre in the deal with Mosque and Landmarks, Southern Bell is now making final plans for their 50-story building. The tower will go directly behind the Fox--on the corner of West Peachtree and Ponce de Leon. A MARTA station will be built in the lobby of the Southern Bell tower (proximity to MARTA was one of Southern Bell's original motives for buying the option on the Fox), and the new building's design calls for providing easy access between the station and the Theatre. In addition, Southern Bell will build a 1,600-car parking deck north of their tower--on the corner of West Peachtree and Third Streets. We have agreements with Southern Bell concerning the availability of this facility to Fox patrons at night, and a corridor for these patrons will be provided. Thus the Fox's future transportation situation should be excellent, and the people working in the huge Southern Bell complex should bring more patrons to the Fox

The Fox's special place in the hearts of Atlantans and the cogent evidence of our city's practical need for the facility make a successful fund drive necessary and feasible. The drive will employ the support of a number of active groups, including historic preservationists, advocates of revitalizing the downtown, performing arts groups that will use the Fox, enthusiastic audiences for the variety of events staged in the Fox, and others. Broad public support, typified by the 150,000 names gathered on petitions in 1974, has been crucial to our cause so far, and this support will continue to grow. The 4,000-seat Fox was designed for all the people as a "movie palace" and public entertainment center. Accordingly, numerous small donations are in keeping with the building's character and they will insure the best general support in the future. With this, numerous small donations show potential major givers how deep public feeling runs.

The bulk of donation dollars for most civic projects come from relatively few donors; this will be no exception. While we expect to have somewhat greater public participation than most campaigns, in which 80-90% of the dollars often come from 10% of the donors, obviously the big grants are the most essential. Nevertheless, the Fox has two advantages over most other drives. First, donors can readily see and feel the need for and the results of their donations--the beneficiary is a vital and fully operating entertainment mecca. Second, the facility can host its own fund-raising events, concerts, dances, and the like. For example, the Delta Zeta Sorority fashion show benefit in March of 1976 generated a net of over \$15,000, and the Landmarks-organized Van Cliburn benefit in April netted over \$31,000. Such benefits, where ticket prices are set at a premium, represent an effective way to obtain donations from thousands of people.

Landmarks' Initial Fund-Raising Efforts

Landmarks began fund raising in the fall of 1975 with the immediate objectives of repaying about \$60,000 outstanding closing costs on the Fox purchase and meeting about \$130,000 for the first interest payment. These amounts were raised by the time the first interest payment came due, on June 25, 1976. The methods used for this--letters of appeal, appeals to foundations, personal solicitations, and benefit events--remain viable for the capital fund drive.

Landmarks has found that printed letters asking for small donations are very effective because of public feeling about the Fox and because sympathetic people were easily reached by handing out letters after shows. In addition to these letters not requiring addressing and postage, we have also used direct mail successfully. By June 25, 1976, over 2,200 cash donations were mailed to Landmarks with a median amount of about \$15. Contributors of \$10 or more become members of Atlanta Landmarks for one year. Membership gives donors a feeling of satisfaction for having helped and entitles them to

receive our newsletter, but does not mean discounts on tickets or anything else. Those making membership donations of \$50 or more receive a copy of our booklet, the "Atlanta Fox Album." We use collection buckets rather than appeal letters after contemporary music shows. Our young audiences are extremely supportive, and we estimate that 30,000 of them have dropped coins or currency into the buckets.

Landmarks received several larger donations in the initial fund drive. The David, Helen and Marion Woodward Fund contributed \$35,000 and there were two individual donations of about \$25,000 each. A number of other foundation grants were received, e.g., the Metropolitan Foundation/Leadership Atlanta organization gave us \$2,000. Incidentally, the Metropolitan Foundation/Leadership Atlanta organization has helped in other ways as well, particularly in recruiting volunteers for specialized needs.

A number of benefit concerts, dances and shows have taken place, arranged by other organizations, by groups dedicated primarily to saving the Fox, and by Landmarks itself. Among the groups that have organized benefits in our building have been the American Association of University Women, Church Women United, Delta Zeta Sorority, the Metropolitan Association of Business and Professional Women, the Women's Chamber of Commerce, and Women in Communications. One very active group, the Southeastern Chapter of the American Theatre Organ Society, devotes itself entirely to the Fox, and their members have spent countless hours maintaining the building's cosmetics and mechanical systems. They have brought us several thousand dollars in donations from theatre organ buffs around the country, and in May about 1,700 persons attended a benefit organ concert which they sponsored. This event featured a performance by Lyn Larson, who is perhaps the best known theatre organist in the country and who donated his services. Another group, Youth for the Fox, has raised several thousand dollars with the "Youth for the Fox" dances in the Egyptian Ballroom.

Many civic, social, and cultural groups and businesses have organized fund-raising events outside the Fox. While these are too numerous to mention here, they indicate once again the breadth of public feeling. Of course, some of these have been more sophisticated and lucrative than others. (In some cases, Landmarks has not even known of these efforts at first. Landmarks has sought to control such fund raising to insure that money be properly handled and that the benefits be genuine. In fact, we insist that no "Save the Fox" fund raising take place without our authorization.) Examples of these efforts might include the Montessori Early Learning Center's "Bazaar for the Fox," the Sylvan Hills Golden Age Club's paper sale, Harlequin Dinner Theatre's benefit performance of "Cabaret", and Hotel Sonesta's donation of half its Friday evening dining room profits.

One organization, the Atlanta Chapter of the American Society of Interior Designers, has raised money for the Fox and employed it independently to restore the building's decor. ASID has made the Fox restoration their on-going project, and so far they have raised over \$20,000 at an antique auction and Vergil Fox benefit organ concert. With this they have re-painted, re-lighted and re-draped the Grand Salon and the spectacular Egyptian Ballroom, and they now plan restoration of other parts of the building. ASID's expertise and resources uniquely qualify them for this important contribution.

Saving the Fox in the sense of removing the threat of demolition means paying the principal and interest of the \$1.8 million purchase loan. Assuming that we will not be reducing the principal before it comes due June 25, 1978, we must also raise about \$280,000 for interest payments. Thus the salvation price, and our goal for this campaign, is \$2,280,000. As discussed elsewhere in this letter, the Fox should always be able to fully cover its operating expenses with operating revenues; with this, the building's structure is very sound and the condition of its fixtures and decor is generally good. The only real threat to continued operation is default on the loan.

Approaching Atlanta's major foundation organization and asking for a specific size grant involves arriving at a somewhat arbitrary and presumptuous figure. Essentially, we want to ask for the largest grant that the foundation might be willing to make. As a general guide, we believe that the complete fund drive can succeed if we begin with one grant for half the total need, or \$1.14 million. If one donor cannot meet this need, then we feel we must obtain it from no more than three sources. Our Board believes that to raise the first half of the total goal from more than three sources would exhaust too many important potential sources too soon, and finishing the campaign would be difficult.

If we receive the major initial grant, here is a summary of our plan for the whole drive:

1. Major grant to floor the campaign	\$1,140,000
2. Major gifts from individuals, organizations, foundations and businesses	500,000
3. Direct mail (or letters handed out after shows)	300,000
4. Benefit concerts, dances, etc.	<u>340,000</u>
Total	\$2,280,000

For our major gifts campaign, we believe we can raise \$500,000 in gifts ranging from \$1,000 to \$100,000. Atlanta Landmarks Board of Trustees will establish a campaign committee composed of citizens of top stature, some of whom will be trustees, and this committee may retain the services of an experienced fund-raising counselor. We have received a number of informal indications that substantial gifts will be forthcoming once the major fund drive is under way. We raised \$200,000 for our initial drive and the major gifts were obtained without a structured organization. For the major fund drive, we will systematically call on major prospects and utilize various devices to publicly recognize donors. For example, a donor might have his name inscribed on a permanent plaque displayed in the Fox, or we might "sell" seats at different prices and inscribe donors' names on the seats. We could raise \$500,000 by selling the 4,000 seats for an average price of \$125 each.

Letters of appeal/direct mail and benefit events will continue to be the public aspects of our campaign. As discussed earlier, Landmarks has used these letters very successfully, and the 70,000 letters mailed or handed out after shows between December, 1975 and June, 1976 prompted about \$40,000 in contributions. We have recently begun our largest direct mail campaign, employing a list of 120,000 selected Atlanta names, and the responses from our tests of this list have been very favorable. We believe that these returns may become still better once our capital fund drive is under way. Also, we will solicit again, at least once a year, those who have already donated. These people are our strongest known supporters and are most likely to help with the final fund drive.

Friendly individuals, organizations, and Landmarks itself will continue to sponsor benefit concerts and events. It is difficult to predict the frequency and profitability of these because the availability and drawing ability of major entertainers cannot be precisely forecast. Our experience to date indicates that: (1.) many major entertainers are enthusiastic about saving the Fox; and they will perform for our cause at special rates, and (2.) Atlanta audiences understand and support concert events billed as "Save the Fox" benefits. Benefit concerts are most effective when donors have underwritten (rather than guaranteed) the expenses, so that Landmarks receives all ticket sales revenue as net profit. Another inducement for the public to attend is the tax deductibility of the premium in the ticket price, where the "premium" is defined as the difference between the cost of a benefit ticket and that of a regular concert ticket. The costs of publicizing such shows are minimal; radio and TV public service time is available free to non-profit organizations and many necessary expenses, such as printing, are available free or at cost. Finally, donors find that benefit concerts are a particularly satisfying way to help because the dollars they contribute to pay the show's expenses are multiplied. For example, three friends of the Fox donated a total of \$9,000 to pay pianist Van Cliburn for his April concert; the net income to Landmarks was several times that.

Benefit concerts and events staged in the Fox in March through June raised about \$55,000. Benefit events staged by friendly organizations outside our building raised still more. Based on this experience, we estimate that we can raise \$340,000 with benefits over the next two years as part of a complete "Save the Fox" drive.

OPERATIONAL OVERVIEW

The Fox has been able to produce an operating profit almost from the day we re-opened for live entertainment. As the accompanying statements show for the eleven months ending May 31, 1976, operating revenues exceeded operating expenses by \$61,024. Revenues from the rental of the auditorium, Egyptian Ballroom and other spaces have amply covered the expenses of staff, utilities and maintenance. With this, the Internal Revenue Service has determined that our operation of the Fox is tax-free, and the Joint City-County Board of Tax Assessors has exempted the building from property taxes (copies of letters about these rulings are attached).

The financial planning that Atlanta Landmarks has used from the beginning of its Save-the-Fox efforts were set forth in a feasibility study prepared by Hammer, Siler, George Associates. Commissioned by the State Department of Natural Resources, and using data from numerous other entertainment facilities, the study projected that, under proper management, the Fox could become a self-sustaining economic entity if outside donations would repay the purchase loan. Our operating record to date documents these assumptions and shows that preservation of the Fox is financially practical.

Our initial financial success has taken place in spite of some formidable start up costs and other problems. When Landmarks acquired the Fox in June, 1975, the major touring shows had completed their scheduling for the coming season and few major performers had open dates on their calendars. The Fox came too late to book many desirable shows for the 1975-76 season. To achieve as many bookings as possible, the Fox management contacted local and national presenters to get major attractions. When Atlanta audiences quickly demonstrated their willingness to attend shows, the message spread to presenters and performers that the Fox offers unusual aesthetic and financial qualities.

As the attached schedule of events shows, the Fox re-opened October 29, 1975. By July 16, 1976, 282,870 people attended 98 events. Average attendance has been 73% of capacity, and 32 shows have sold out completely. The auditorium has been booked for more than one-third of its available dates since opening.

It is the philosophy of Atlanta Landmarks that the Fox Theatre is a building for all the people of Atlanta and the Southeast. Consequently, a broad spectrum of activities have been included in the event calendar. For example, the Atlanta Music Club presented its All-Star Concert Series in the theatre with the Moscow State Symphony, Phillipe Entremont, The Mazowsze Dance Company, and the Vienna Choir Boys. Other cultural enrichment events included a benefit performance by Van Cliburn, the world renown Panovs, the Royal Winnipeg Ballet Company, Virgil Fox, the Atlanta Boys Choir and the Atlanta Ballet Company.

Popular entertainers included Andy Williams, Neil Diamond, Hal Holbrook, Kate Smith, Harry Belafonte, and Paul Simon. Touring shows included "Grease", "1776", and "Same Time Next Year". A special event of national significance was the presentation of "I Have a Dream", the story of Dr. Martin Luther King, Jr. The opening night of this show was a benefit for the Martin Luther King Center for Social Change. These multi-night attractions are most important in making the Fox more than a "one-nighter" house--thus enabling presenters to amortize shows over a longer period of time and allowing the theatre to build continuity into the event schedule.

Local and national presenters often say that the Fox is now the most prestigious and profitable facility in Atlanta and the Southeast. In fact, a number of performers have made personal contributions to the Save-the-Fox campaign.

The Fox Theatre's financial statement is just as impressive as the event schedule. Rentals of the facility (to include theatre, ballroom, and salon) totaled almost \$174,527. The Fox Theatre also includes a \$.25 historic preservation surcharge on each ticket sold. These revenues accrue to the theatre and are not shared by the act or presenter. Although net concessions totaled nearly \$14,500, this category will be considerably enlarged now that the Fox has been granted an alcoholic beverage license. (These beverages will only be sold at selected events which are adult oriented.)

In contrast to a number of facilities owned and operated by municipal governments which exhibit large operating expenses, the Fox Theatre has exercised great care in holding operating expenses to an acceptable level. The modest level of expenses for a facility of this size and mixed use capabilities demonstrates the ability of good management. With this, building maintenance has been thorough, and many important parts of the building which had been neglected under the former owners have been attended to. (Please see the part of this letter concerning the building's physical condition.)

In summary, the theatre management has achieved a remarkable record during this initial operating year. Not only has the building been booked effectively, but day to day operations have been performed efficiently and cost-effectively. The coming year of activities appears to be most exciting. Some types of attractions which have not played Atlanta previously have been booked, the Atlanta Ballet has extended its number of performances and events, and local and national presenters are vying for prime dates. Thus, the quality and quantity of attractions available to Atlanta in the Fox will improve still more, assuring a healthy operating picture.

THE FABULOUS FOX
Schedule of Events

(October 29, 1975-
July 16, 1976)

		Attendance
October		
29	Linda Ronstadt	3,934
31	Marshall Tucker Band--Jimmy Carter Benefit	3,934
November		
6	Moscow State Symphony	3,934
9	Paul Simon	3,934
19	Fleetwood Mac	3,860
21-22	"1776"--Touring Company	5,100 (3)
28	Todd Rundgren	3,934
29	Aerosmith	3,934
December		
8	Atlanta Boy Choir	3,934
14	William Noll Chorale	1,726
27-29	"Nutcracker Suite"--The Atlanta Ballet	19,670 (5)
31	Atlanta Rhythm Section	5,987 (2)
January		
9	"Grease"--Broadway Production	3,934
14	Charlie Daniels Band	2,900
31	Vienna Choir Boys	2,500
February		
6	Mark Twain Tonight--Hal Holbrook	3,934
8	Count Basie & Orchestra	3,519
25	Royal Winnipeg Ballet	1,642
27	Pure Prairie League	4,112
March		
1	Phillipe Entremont	2,549
6	Ronald MacDonald's Party	3,000
7	Public Tour	2,700
11	Carole King	3,934
13	Mazowsze Song and Dance Co.	3,469
16	Kate Smith	3,140
17	Dan Fogelberg	3,934
20	Delta Zeta "Evening at Fox" benefit	1,400
21	Joe Cocker	3,934
25	George Carlin	3,764
26	Bruce Springsteen	3,934
27	Vergil Fox--Benefit for ASID Fox Restoration	2,946
28	Dick Drew and Marilyn Maye	1,100

THE FABULOUS FOX
Schedule of Events

(October 29, 1975-
July 16, 1976)

April			
3	Emmy Lou Harris & Jerry Jeff Walker	3,934	
4	Electric Light Orchestra	3,934	
5	Jerry Garcia	3,214	
9-10	Valery & Galina Panov	6,102	(2)
17	Van Cliburn	3,712	
20	Boz Scaggs	3,200	
22-25	The Harry Belafante Show	9,000	(5)
27-May 2	"I Have Dream"--Billy Williams	5,693	(5)
May			
3-4	Leon Russell	7,868	(2)
10	Johnny Winter	3,934	
14-16	Neil Diamond	11,802	(3)
21	Willie Nelson	3,934	
22	Lyn Larsen-- American Theatre Organ Society Fox Benefit	1,700	
23	Little Feat & Bonnie Raitt	3,934	
25-30	"Same Time, Next Year"-- starring Cloris Leachman	16,549	(8)
31-June 4	Graduations of Ten Atlanta High Schools	20,000	(10)
June			
10			
15	Steve Miller Band	3,294	
	Prizefight Closed Circuit Telecast	3,736	
16-20	The Andy Williams Show	13,500	(7)
25	J. Geils Band	3,934	
26	Nazareth	3,934	
July			
7-9	Lynyrd Skynyrd	11,802	(3)
16	Jeff Beck	3,934	
Total Attendance through July 16, 1976		282,870	
Number of Events		98	
Average capacity per show		73%	

PHYSICAL CONDITION OF THE BUILDING

The original design and construction of the Fox was so outstanding that today, after 47 years, the structure remains extremely sound and all the public spaces are in use. The building has generally received very careful maintenance over the years, although after about 1970 the former owners neglected some areas. Compensating for this neglect has occupied a lot of our Technical Director's time this first year. All the mechanical systems are now working well, from the massive pipe organ to the eleven stage and passenger elevators to the Brenograph that projects clouds across the auditorium ceiling. We have, however, one urgent problem: the need for a complete new roof, which is estimated to cost \$123,321. There are, of course, a number of other projects in our total restoration plan, but most of these concern things that can be accomplished gradually, such as decoration and upholstery.

Repairing the Roof

Experts who have examined the roof advise replacing virtually all of it as soon as possible. A reputable Atlanta roofing contractor, L. F. Still and Company, has examined the roof carefully and offered to do the entire job for \$123,321 (a copy of their report, with drawings and photographs, is available). The Still Company has already made some patches for us free of charge. Landmarks is presently trying to get the money for this from two government sources. The office of the Mayor of Atlanta is proposing to the City Council that \$70,000 of the city's 1977 Federal revenue sharing that is designated for historic preservation be used for the roof work. In addition, we are seeking Federal Assistance through the Historic Preservation Section of the Georgia Department of Natural Resources. Money from these Federal programs is restricted to building restoration and repair and it cannot be used to repay our purchase loan.

General Building Upkeep

The Fox Building requires constant attention in the forms of security and maintenance. Our Manager has kept at least one security guard on duty at all times since we bought the building, and the security force is augmented during shows. The Fox staff, which meticulously performs regular maintenance, is divided into two parts: stage personnel and the front house staff. All employees whose work relates to the building are under the supervision of our Technical Director, Joe G. Patten, who is also a Landmarks Trustee. There are four stagehands permanently assigned to the Fox who belong to the International Alliance Theatrical Stage Employees Motion Picture Machine Operators, AFL-CIO. Additional stage hands are often called to set up and work shows. The four permanent stage hands, which include a sound engineer, a head carpenter, a head spotlight man and a steward/house electrician, perform routine maintenance in their respective areas. They provide a complete professional crew capable of handling most of the mechanical systems' maintenance and repairs, and they have been very dedicated to saving the building upon which their jobs depend.

The front house staff is responsible for upkeep of all the public areas of the building. Initially, an outside janitorial service was hired as needed for much of this work, but the building's heavy schedule soon warranted a full-time cleaning staff. While there is a great deal of ornamentation in the Fox, crowds rarely cause damage since most of the ornamentation is attached to the ceiling areas and out of reach. In addition, our audiences are usually very respectful.

Update on the Building Improvement and Restoration Program

The restoration and improvement work accomplished in the Fox since Landmarks' acquisition of the building has been directed to making the facility more suitable for shows in the auditorium and functions in the Egyptian Ballroom and salon. In general, the work in the function rooms has been decorative and in the auditorium it has been to provide or improve equipment. Most of these major improvements have been undertaken to permit the building to host types of events that have not been there for many years, e.g., full scale stage shows in the auditorium and college proms in the ballroom.

Among the improvements already made to the auditorium have been the refinishing of the stage, new lighting and sound equipment, and the refurbishment of the dressing rooms. The stage floor was scraped, sanded and stained to better accomodate ballet dancers, and removable covers were installed over the foot lights. To reduce the setup time required for shows, new lighting rails and booms were installed in several places around the auditorium and stage. The dressing rooms, some of which have been used for storage for may years (many were not even available when the Metropolitan Opera used to come) have been refurnished and renovated.

The renovation of the Egyptian Ballroom, Grand Salon and their supporting rooms, sponsored by the American Society of Interior Designers, has made it possible for the public to enjoy them and Landmarks to receive rent. Under the former owners, the Salon was office space for the Georgia Theatre Company, and the Ballroom was used infrequently. In addition to the re-painting, re-draping, and re-lighting of these areas, new electric circuitry and ballroom stage lighting have been installed. The dramatic staircase from the arcade to the Ballroom, with its elaborate plaster ornamentation and stained glass skylight, has been refurbished, as have the lounges that serve these rooms. Carpet and other materials were donated by several businesses to help with this.

One major improvement we have made has been the construction of the new box office on the entrance arcade. The ornate, French-made brass kiosk at the beginning of the arcade proved inadequate for reserved-seat events where tickets are sold many days in advance--and often over the telephone. The new box office, with a telephone bank, ample ticket racks and three windows has met the building's current needs very well, and the kiosk box office now dispenses paid reservations at show time. Incidentally, the J. W. Malone Construction Company built the new box office at cost.

Our next restoration priorities are to re-cover the balcony seats, re-carpet the lobby, staircases, mezzanine and dress circle foyer, and renovate the shrine drop. While the orchestra level seats are relatively new and in good condition, many of the balcony seats are very worn. Complete replacement of all balcony seat covers and re-finishing the chair backs and arms would restore much of the building's lustre. With this, we need to re-upholster most of the lobby, mezzanine and lounge furniture, and we plan to start this soon on a piece-by-piece basis. While present carpet dates from about 1948 and remains useable, it is thread bare in some areas and entirely new carpet should be part of general renovation. The shrine drop or "jeweled" curtain, featuring thousands of rhinestones and the painting of Moors riding before a mosque on a satin surface, is one of the Fox's wonders. The drop needs cleaning, and the batting (or lining, to which cords to raise and lower the drop are attached) needs replacing. Federal assistance for historic preservation, which we may be able to get bit by bit in the years ahead, can help with all these needs.